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## *Skin Trade*

Minneapolis strippers  
reveal the hidden cost  
of taking home a dollar





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**HOBBIES:** I work on my house a lot. In the summer time I like to go to the beach. I play a lot of frisbee golf and video games.

**FAVORITE MN EXPERIENCE:** The May Day Parade in South Minneapolis

**WHAT PEOPLE SHOULD KNOW ABOUT YOU:** I started bartending at 17 and was a bar back at 14. I grew up in the industry.

**IF YOU WERE SENT TO AN ISLAND AND COULD ONLY BRING 3 THINGS,**

**WHAT WOULD YOU BRING:** My wife, a survival guide book and flint.

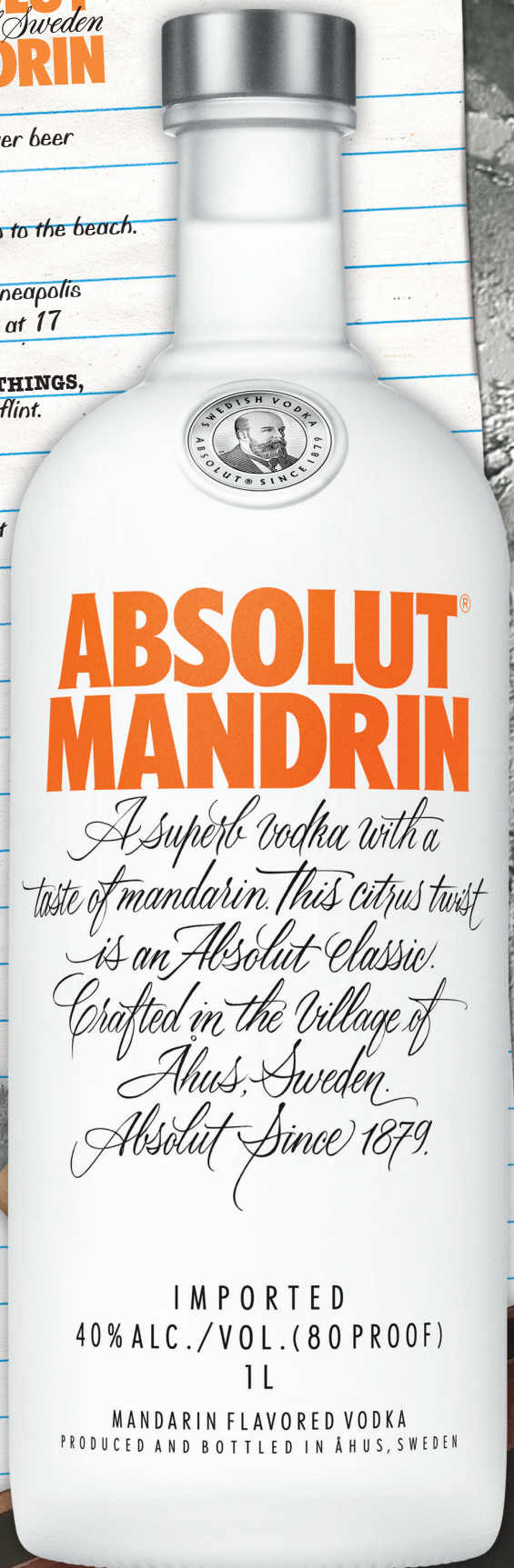
**IF YOU HAD UNLIMITED MONEY, WHAT WOULD YOU DO WITH YOURSELF:** Probably just continuously travel. Maybe on water in a big boat like a yacht.

**BEST HANGOVER CURE:** Bacon, eggs, toast and a breakfast shot

**STRANGEST DRINK REQUEST:** Rum and tonic. It's not even that weird, it just bothers me.

BARTENDER  
OF THE WEEK

Evan



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Minneapolis strippers reveal the hidden cost of taking home a dollar

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THE SHORTLIST

Husband of Ely, MN's Jessica Biel to perform at Super Bowl  
[citypages.com/slideshows](http://citypages.com/slideshows)



VINCE BUCCI, ASSOCIATED PRESS

THE STAT SHEET

Why Congress won't pass health care reform, in four easy steps:

**\$4 billion**

Medtronic's 2017 profits, while pretending to be Irish to avoid U.S. taxes

**\$208 million**

Amount Big Pharma and the health products industries have spent on lobbying Congress in 2017

**\$13 billion**

UnitedHealth Group's profits last year, up 20 percent over the previous 12 months

**\$1 million**

Amount those industries have given to Congressman Erik Paulsen (R-Eden Prairie)

"I don't care to talk to a skank like you over the phone."

Julius DeRoma, responding to a reporter's questions in "Sources: Julius DeRoma wants to reopen Club Jager," at [citypages.com](http://citypages.com).

THE POPULAR KIDS

**IT APPEARS THAT** electing an insecure guy who struggles to operate a tanning booth has not helped our standing around the world.

In a survey of 18,000 people from across the globe, only 40 percent said America has a positive influence on the world. That's just 5 percent better than the great kleptocracy known as Russia, and a full 9 points behind the commie Chinese.

Much of this seems due to our decision to make an erratic game-show host ruler of the Free World. America's approval rating has plunged 24 percent in the last year alone. Canada is considered the most fabulous country, with an 81 percent positivity rating.

POPULAR STORIES  
AT CITYPAGES.COM

Minneapolis **BIKE LANE PROTEST** draws 20 people, one dog

Husband of Ely, MN's **JESSICA BIEL** to perform at Super Bowl

Cedar-Riverside's beloved **TRIPLE ROCK SOCIAL CLUB** is closing

Trying to forgive evangelical Trump voters at **CHRIS TOMLIN'S** Xcel concert

North Minneapolis **POLITICAL AD** switched races of people in stock photo



# BATHHOUSE & BEYOND

A push to legalize gay baths once more

There are sex parties and swingers meetups all over the Twin Cities, hosted in crowded houses and hotels. Gay men still cruise parks and malls, taking risks to meet strangers.

About 50 people gathered at Lush bar Monday to hear OutFront Minnesota and the Red Door Clinic make the case for reexamining Minneapolis' ban on bathhouses, the predominant hookup scene for gay men prior to the 1980s AIDS epidemic. Audience members made it clear that congregate sex is thriving in Minneapolis and St. Paul as innovative medications like PrEP, a once-a-day pill that virtually eliminates the risk of transmitting HIV, are freeing people to live full sexual lives without fear of contagion.

Now they're hoping for a centralized, sanitary, controlled place for everyone to go, where shame-free testing is offered on a regular basis.

The problem is, Minneapolis is holding fast to 30-year-old scientific understanding of HIV. City laws still define it as an "irreversible and uniformly fatal" disease, which is why it shut down the city's bathhouses in 1986 and prevents any new ones from opening.

Minneapolis used this so-called "bathhouse ordinance" last year to raid and close down a popular, unlicensed gay sex club operating out of a warehouse in north Minneapolis. The owner had to move the weekly parties to a smaller, private residence. The sex went on, just without testing that the Red Door Clinic health workers used to offer at the former location.

At the time, city officials spoke of rewriting the ordinance. But as the year winds toward its close, the city has not offered the expected changes.

"It feels like there's a memo floating through City Hall saying, 'Don't anyone



Minneapolis' bathhouses were shut down in 1986 during the AIDS scare.

RYAN MCVAY

talk about this ever," said Phil Duran, legal director of OutFront Minnesota.

City Hall likely doesn't know about new research around the spread of HIV and advances in gay men's sexual health, he says. And there does not seem to be the political will for change as elections loom on the horizon.

"What it comes down to is they don't want to have these discussions," said Karri

Plowman, owner of Twin Cities Leather and Latte.

"It's amazing to me that we're still taught to fear something that's so natural," he said. "Knowledge has increased, science has increased, the way we feel about the health of our community has changed, and it's my belief something that was important 30 years ago has begun to inhibit the health of our community." —SUSAN DU

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# The Donald's Hit List

Would 32,000 nuclear bombs be enough for Trump?

**R**ecent news reports detailed a falling out between President Donald Trump and Secretary of State Rex Tillerson, who was said to have insulted the president's intelligence.

Tillerson called Trump a "fucking moron," to be precise, a claim Tillerson's spokesman later denied. Trump in turn challenged the secretary to "compare IQ tests."

Lost in this was what inspired the alleged insult. Trump is interested in ramping up America's nuclear arsenal, from 4,018 warheads back toward 32,000, the number the U.S. held during the height of the Cold War. Not only would this undo several non-proliferation treaties, military experts warned, but the military doesn't have an extra 28,000 targets that need blowing up.

Trump balked, saying it would be "easy" to come up with new targets. "Watch me," he said, asking an aide to take notes, a copy of which has since been leaked to City Pages.

**No. 4,019:** The New York Times Building. Warned this would lead to a catastrophic loss of civilian life, the president (POTUS, herein) responded that he "wouldn't consider it a loss, not those people," and observed that the building had "ruined the views, just destroyed them," for south-facing units in Trump Tower.

**Nos. 4,020-4,119:** "Any and all golf courses on Golf Digest's Top 100 list that are not Trump National courses." Informed by an aide that Golf Digest did not appear to have any Trump National courses in its rankings, POTUS said, "That's wrong, I know that's wrong. Check again."

**No. 4,120:** Golf Digest magazine.

**No. 4,125:** NBC Studios. "Try to do it when Megyn Kelly's on. No, wait, let's get

Alec Baldwin. That show is terrible. I'm doing them a favor."

**No. 4,550:** ISIS. An Air Force analyst asked if POTUS intended to target the group's western stronghold on the Iraq-Syria border, or its eastern outpost in Afghanistan and Pakistan. In response, POTUS simply nodded and said, "Yep. Take 'em out. Boom!"

## Trump said it would be "easy" to come up with new targets.

**No. 5,033:** Chicago. POTUS said the city's murder rate was "outrageous, terrible, and totally the Democrats' fault." The only way to prevent further "carnage" would be by destroying it.

**Nos. 5,052-8,099:** The laptops, cell-phones, and tablet devices associated with Twitter accounts that "have been very mean to me, very unfair!"

**No. 9,000:** Hollywood. POTUS made clear the bombing should avoid damaging any home, office, or hotel room belonging to Harvey Weinstein. "I didn't like this guy, all this money he gave to Democrats and crooked Hillary. But it's terrible what they've done to him. No one deserves to be treated that way."

**No. 9,001-11,016:** "I found some more Twitter accounts."

**No. 12,000-12,002:** Ivana Trump, Ivana Trump's divorce attorney, and Ivana Trump's book agent.

**No. 12,550:** Yemen. "Or is that the good one? Which is the good one?"

**No. 12,781:** San Juan, Puerto Rico. POTUS wants to "teach that lady mayor something about gratitude." Asked if the U.S. would be responsible for rebuilding after the destruction, POTUS spent several minutes trying out different pronunciations of "Puerto Rico."

**No. 14,440 and 14,441:** California park system. POTUS says a "tremendous supporter" from northern California had repeatedly invited him to tour the parks, but, "come to find out, it's just a bunch of trees."

**No. 15,000:** The moon. "I was just sitting here thinking, you know, 'What would happen if we blew up the moon?' Can you imagine the ratings?"

**No. 19,388:** "Al-Shabbat." Asked by a State Department aide if POTUS might be confusing Al-Shabbab, the Somali-based terrorist group, and Shabbat, the traditional Jewish meal, POTUS said: "No. No. I wouldn't get that wrong. Trust me. My son-in-law, most Jewish guy you've ever met."

**No. 19,399:** "That guy," said POTUS, pointing to the aide who questioned him about Al-Shabbab. "Thinks he's so smart. If you're so smart, how come you're over there in a \$200 suit, and I'm over here with the nukes?"

**No. 21,082:** Trump Ocean Club International Hotel and Tower in Panama City, Panama. "A total loser, I knew it. But make it look like an accident." Rubbing his fingers together, he whispered: "Insurance."

**No. 25,580-25,719:** The homes and offices of any person who has previously



Mike Mullen

worked for POTUS as an accountant, attorney, secretary, personal assistant, White House Chief of Staff, Miss USA, or Miss USA runner-up. "You know that thing about 'skeletons in the closet'? It's not such a big deal if yours really are skeletons."

**No. 28,672:** "Those last few pounds Melania can't get rid of since we got back from Europe." When a Secret Service officer alerted POTUS this would put the First Lady in imminent danger, POTUS replied: "You think I don't know nuclear? My uncle went to M.I.T. And I could've gone too if I wanted, but... you see the women there? Woof."

**No. 28,673:** M.I.T.

**No. 30,030-30,035:** Vietnam. POTUS "skipped" the "disaster" of the Vietnam War because "we had losers running it." He thinks "winning, finally" is the only way to properly honor the memory of his "amazing" years at the Wharton School of Finance and Commerce.

**No. 32,000:** Rex Tillerson. "Who's a moron now? Seriously, how could anyone think he's smarter than me? He doesn't even tweet!" **CP**

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MIN-17-1023Lifestyle-TAB



# Skin Trade

Minneapolis strippers reveal the hidden cost of taking home a dollar

BY SUSAN DU

A furtive call to 311 chronicled blood splatter, vomit, and undeterminable stains on nearly every surface of a downtown strip club. The dance poles were filthy with bodily fluids, as were the beds in the secluded VIP rooms upstairs. The women there had caught warts, scabies, and microbugs.

A manager dismissed the complaint as the fiction of a disgruntled worker.

Yet Minneapolis inspectors uncovered soiled pillows and comforters, a decommissioned hot tub holding six inches of standing water, and troves of trash. A used condom rolled up in a clump of hair and chewed gum, the manager attempted to explain, may have been dropped by a customer who wore extra protection under his clothes in case he became over-stimulated.

The findings led inspectors to make a sweep of every glittering adult business in town. Bearing blacklights, they harvested samples of semen stains from 11 out of 17 businesses.

But rather than crack down, they sought to understand what was happening with the city's flesh merchants. That wouldn't be easy.

"I think there's always a concern, if we look at these businesses, that we're just trying to regulate them because we're prudish or because we're the moral police," says Dan Huff, Minneapolis' director of environmental health. "That's not it at all. As a public health agency, we're about people's health. We're focusing on workplace harassment and economic well-being."

This wasn't always the case. In years past, unannounced inspections had taken close stock of dancers' behavior, what they could and could not do. Even in the world of topless performance, women could cross a line into "indecent conduct" if they touched a guest with their bare breasts. Anyone found "mimicking copulation" in the course of a lap dance got slapped with a citation.

That left strippers and government regulators with a history. Huff didn't think dancers would open their hearts and minds to city staff, so he asked researchers from the University of Minnesota to assist. Free from the impression of government surveillance, and unconcerned with the moral preoccupation of those who dislike strip clubs on principle, these social workers could be the city's ambassadors to the clubs.

They hoped to understand not only why there was so much potentially infectious fluid in businesses that aren't supposed to provide anything more than a tease, but the working lives of the women who serve them. What they found was a job where sexual harassment is the norm, most of a dancer's earnings are tithed away, and job security is reliant on an ability to shut up and tolerate both.



SPECIAL THANKS TO CHLOE KAYNE AT DOLLHOUSE POLE DANCE STUDIO FOR MODELING

EMILY UTNE

## BEHIND THE FANTASY

Tawnya Konobeck, a.k.a. Sweetpea, strikes an unusual figure at City Hall on a frigid March afternoon. Statuesque in a form-fitting oxblood sheath, with long Vampiria hair, she peers down the row of council members seated

at the dais before her. When she speaks, her voice is a disciplined husk.

Sweetpea is the only dancer in Minneapolis who agreed to lend her face to the university's findings. That's because, in addition to stripping, she's a burlesque star with a cult following of her own, a headliner at cabarets around the country,

where she's billed as the "Seismic Shake from the Land of 10,000 Lakes."

Her standing allows her to utter the open secrets that could get other women blacklisted.

Many entertainers enjoy their jobs, she says matter-of-factly. Customers can be sweet and flattering and generous. Many



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just want to croon their compliments and decorate women with money like strands of tinsel.

The dancer's sensuality, the club's commodity and conducting rod, is hers to wield over men. With time, the stage can teach anyone to feel beautiful, and bring thousands of dollars flowing through her hands.

But blurred boundaries can trap women in perilous encounters without backup, the university found through anonymous interviews with dancers.

Most clubs, in addition to their main stages and honeycombs of cocktail tables, offer private VIP playgrounds. These remote, near-dark rooms are tucked behind gauzy curtains and furnished with couches and beds, where deep-pocketed guests are invited to spend alone time with dancers for as much as \$400 an hour.

It's a rate that competes with commercial sex. Add rivers of champagne and cash, nebulous suspension of the universal no-touch rule—plus the readiness of some clubs to permit prostitution—and guests assume orgasm is part of the deal.

The same way customers believe a \$20 lap dance can buy a feel, the extended menus of VIP rooms lead them to think they can purchase to their imagination's limits.

"People don't think that we care about that kind of stuff," said one dancer. "Some people don't really recognize that strippers are people. Like at all. Like at the fuck all. Like, 'What can I buy off you?'"

Some customers will use force to get what they think they've paid for. One stripper spoke of the heated arguments that arise when the clock runs out on guests

their fantasies. The women are left to push gropers' hands away, to tell flashers to zip it up.

One recalls her debut night, when a man grabbed her off the stage, gave her \$60 for three lap dances, then pinned her down and began masturbating. She couldn't put her hands up to signal security, and she didn't want to scream and make a scene.

---

*"Some people don't really recognize that strippers are people. Like at all."*

---

who have yet to come. Another recalled prying a panicked co-worker free from the chokehold of a man too drunk to tell she didn't want it rough.

These are nights of exhaustive physical struggle. "Playing goalie for all your private parts," Sweetpea explains.

On the main floor, customers are often unaware of the rules of engagement, presuming they end at the same place as

Bouncers meet true violence with muscle. Yet dancers have watched as wealthy customers are invited back with a brush-off and a get-in-free card. The vigor with which bouncers come to their aid is often directly correlated to how much dancers share their tips with them.

"Who's gonna watch out for you? ...It's all based off of what you're gonna tip," said a former entertainer.

(City Pages contacted each downtown strip club that employed women. None would provide comment, saying they didn't know about the city's work, or referring questions to corporate managers who did not respond.)

As independent contractors, dancers receive no salary, and pay the house for entry. They lease stage time for up to \$100 a shift, depending upon the day. They give the club about 20 percent of their lap dance and VIP earnings, then split the remainder with the rest of the staff. They tip the DJ for music, the hosts for assignment to the most lucrative tables, and the managers to keep their jobs.

Failing to pay, they say, entitles DJs to humiliate them on stage with absurd song choices, or bouncers to look away from crises. Dancers can be fined for everything from arriving late to talking back.

When times are slow, imagine the heart-break of going to work because the bills are mounting, only to leave owing money to the club, said one dancer.

"Yeah, I cried in the bathroom, for sure. It's like, 'Fuck my life. I'm going to go home and hang myself.'"

Dancers have no confidence that government will help, Sweetpea tells the City Council. The public views strippers as pilots of their own pain, complicit in



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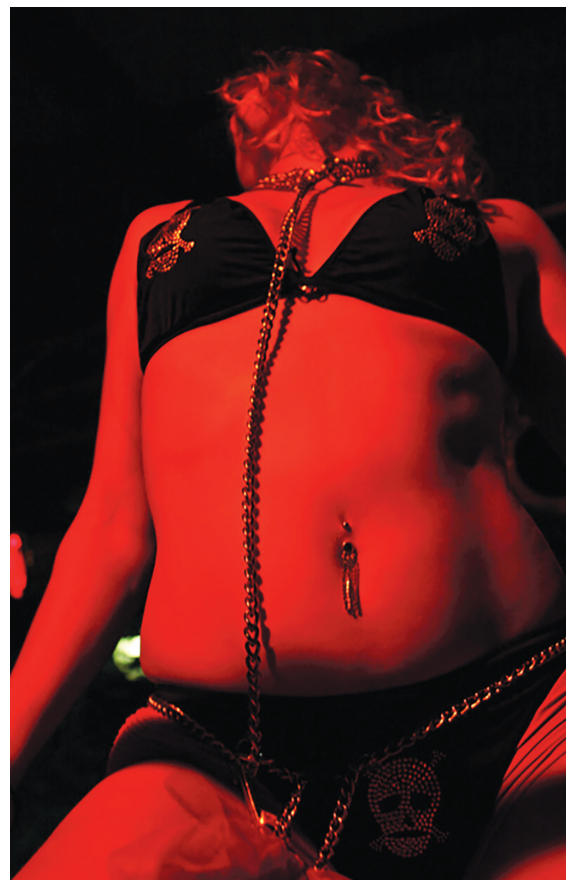
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engaged in a legal trade should face the regular expectation of harassment.

"I didn't run thinking I would regulate adult entertainment. It was like, 'Oh my god. Really? That's how they're operating?'" Gordon says. "It looked like there was more going on than people might have imagined, who weren't familiar with it at all."

The leader of the university's study, Christina Melander, notes that Minneapolis' problems aren't unique. The question is why strippers should tolerate conditions that workers in no other industry are expected to suffer.

"It's been an industry that policy makers have, in my impression, been tip-toeing around for a long time because

every skirmish they face in their chosen line of work.

"Well, you put yourself in this situation, so can you really complain?"

## THE SIZZLE AND THE STEAK

The nuclear option—and Councilman Cam Gordon's initial reaction—was to get rid of VIP rooms, the epicenter of the problems, according to the U's findings.

These are innovations of the past decade, the strip club's counterstrike to competition from internet porn. Back in the clubs' heyday, men sojourned to see showgirls in the flesh. Then came endless free entertainment in the privacy of their own homes. Clubs that once served strong floor shows to wall-to-wall crowds folded.

Diminishing audiences steered the birth of an alternative fantasy experience where money, customers believed, opened doors to normally unattainable liberties. Once customers were satisfied with sizzle. The VIP room offered the promise of steak.

Herein lies the quandary. Ask dancers if they want the VIPs closed, and the answer is a resounding no, says Gordon. One hour there is equivalent to a night's worth of lap dances. He does not want to impede their ability to earn.

Still, he was shocked to read the university's interviews with strippers, and nauseated by the thought that anyone

regulating anything that's related to sex comes off as being moralistic, when it doesn't have to be. It can be about protecting workers. But tip-toeing around it has created a silence, a stigma, and a shadow."

Nationwide, policy makers have tried and failed to advance helpful regulations. Ordinances are rarely crafted with workers' best interests in mind.

Seattle and Washington, D.C. have rules prohibiting dancers from touching customers, but are silent on customers' responsibility. San Francisco once tried to ban private booths, bringing the wrath of 50 strippers with megaphones stomping down to City Hall. Clark County, Nevada outlawed lap dances, only to fuel protests by the Las Vegas Dancers Alliance.

Others sued, challenging the independent-contractor status that clubs pressed upon strippers, a tactic used by all manner of industries to avoid paying wages and benefits. The courts tended to side with the dancers, since they essentially were the business.

But a one-size solution has proven elusive for a diverse body of workers. Some dancers need but a couple shifts a week to pay tuition, while others fear employee status would replace their lucrative tips with a minimum wage. Most dancers enjoy the flexibility of working only as they please.

Workers have also attempted to change clubs from the inside out, organizing—with little help from established unions—to mixed results.



Dancers with the San Diego strip club Pacers unionized in 1993 over being forced to pay a \$5 stage fee every hour, and purchase unwanted Pacers merchandise like cheap garters, fragile stockings, and overpriced costumes.

The club retaliated by firing union leaders, hiking stage fees, and stonewalling contract negotiations. High turnover allowed management to replenish its roster with scabs until, eventually, the dancers voted to decertify the union.

Organizing was more successful at the

One night near closing, the host ushered her into a VIP room with a peevish customer. The guest refused to tip the host. The dancer could see why—all he'd done was walk up the stairs with them. Afterward, the dancer noticed her payout came up short.

"Of course that reflected on me, because why wouldn't it?" she says with a sigh and a smirk. "[The host] was hoping that I'd had so much champagne that I couldn't fucking add, and just let him take all of my money because he didn't get tipped

*"Regulating anything that's related to sex comes off as being moralistic, when it doesn't have to be."*

Lusty Lady in San Francisco, a bawdy peep-show famous for its punny marquees. Fed up with random firings, pay cuts, and one-way windows where customers recorded them without consent, the women formed the Exotic Dancers Union. Wages reached \$27 an hour. Later, when the owner moved to fold in the face of internet porn's rising popularity, dancers bought the club as a cooperative. Eventually, a landlord who was invested in a competitor evicted the Lusty Lady for good.

University researchers believe it's not their place to recommend changes in Minneapolis. Nor does Councilman Gordon think the city should impose regulations of its own design. Instead, they're looking to dancers to advance the best ideas.

### THE BREADWINNER

A dancer who's been working in downtown clubs for 15 years narrows her eyes and curls her lip when asked if she likes the job.

"There's got to be some elements I do like," she says searchingly, nursing a cup of coffee in a Northeast cafe. The money, without a doubt.

She's tussled with enough managers that few clubs still welcome her work. She asked not to be named.

Trouble began at her last job when a host helped himself to dancers' earnings, she says. When customers purchased lap dances with credit cards, he'd withhold a twenty here or there. Afraid an argument would lead to instant firing, entertainers said nothing to management, though word traveled.

properly by the customer."

She went to the general manager to demand her money. Their relationship never recovered.

On another occasion, a patron spanked the dancer and called her a bitch. She slapped him. His friend reared up in her face as if to fight. The host pulled her aside and warned that the whole club could get sued if she ever raised a hand to a guest again, she says. That made strike two.

The following weekend, the club unveiled a new dance area—basically a roped-off couch—that cost customers \$125 for three songs. Entertainers got to keep \$80. The dancer questioned the idea. Customers would balk at the cost of a not very private experience, she argued. And why did the club deserve 40 percent?

Managers dumped her locker into two garbage bags and kicked her out, she says.

"I was so dumbfounded. I was like, 'I'm just trying to have a conversation with you. I worked here for eight years. You're just firing me?'"

Still, the dancer rejects the notion that stripping exploits women. As independent contractors, dancers spend big on makeup, costumes, nail art, hair extensions, breast implants, lip injections, gym memberships, and everything else it takes to look desirable. But she questions whether she should also be funding the lights, music, and basic security. An entertainer with her experience doesn't need much to hustle. She can separate a well-paying customer from a dud with a glance at his gait, his spirits, and his company.

"I go to therapy," she concedes with a wry laugh.



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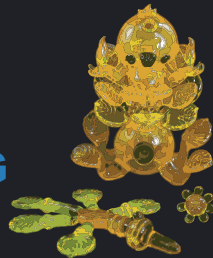
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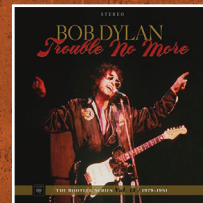


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Twice a month Kjersti Bohrer, founder of the faith-based outreach group Beautiful and Loved, visits strip clubs with packs of pistachios for the managers and gift bags of body scrubs and lip balm for the dancers. She sits in the dressing room with them and talks—not about the struggles of the job or even God—but about their kids, classes, sports, gardening, anything else that gives the women a sense of peace.

“When you’re in an environment where the money you make depends on how you appear to other people, not just how cute you are but how much you seemingly love your job, you can build a very protective layer over yourself,” Bohrer says. “I’ve been there so I know how lonely it can be.”

It wasn’t much different 15 years ago, when she worked in a strip club. She signed up straight out of high school, fully expecting that when the rules stated customers couldn’t touch her, she’d have some recourse if they did. The first time she was groped, the bouncer laughingly nudged the patron to keep his hands to himself. The manager asked her what she’d done to provoke it.

Over the years, Bohrer’s met managers who do the best, watching customers like hawks, designing couches that force men to sit upright, and recognizing dancers as their co-workers instead of their girls.

“If they held the customer to the rules, if the customers were told, ‘You cannot be in here if you are disrespecting this woman,’ then the entire culture would change,” she says. “But men know that when they walk into that strip club, whatever morals, whatever expectations they may have had at their day job, they go out the window.”

At least one Minneapolis manager has managed to survive through the ages without taking money from entertainers to resist corporate competition.

Jerry Bjurstorm is the owner of BJ’s Liquor Lounge, a no-frills, retro neighborhood bar known as the “Cheers of the North Side.” He’s been running the bar himself for 37 years, leading career bartenders who have been with him for decades, and a league of entertainers who come and go as they please. On a daily basis, nearly all his clients are regular faces.

“We’ve got our own Cliff, Norman, and all the rest of them. They walk through the door, there’s somebody who’s responsible for the business, who’s happy to greet them. These things matter.”

Everything the bar offers is out in the open. There are no closed doors, no VIP rooms, “so they’re not doing sexual favors or anything,” Bjurstorm says.

He pays security. Anyone who raises a hand to a dancer gets 86’d. Dancers keep 100 percent of their tips, and he makes money on liquor sales.

“We don’t want their money,” Bjurstorm says. “We’re a little operation, and over

the years we’ve developed so that our sales fulfill our needs.”

His only hope is that when the city crafts new rules, he’s allowed to run BJ’s the same way he always has.

## THE DREAM

After the city’s inspections in March captured a snapshot of what was left over from the nightly revelry, dancers answered the U’s call for information with apprehension. They looked over their shoulders as they sat down at coffee shops with researchers, nervous about running into others from work. They seemed to fear that opening up about their jobs would prompt the inevitable finger of morality to come wagging back at them. They would be blamed for the stains, the harassment, the violence.

But the tension would lift when they were asked to imagine how things could be different.

“I felt like that’s where the interview would really lighten, because people do like a lot of aspects of their jobs, and they can envision that if things could be more worker-purposed, how that could create a better workplace,” says researcher Natalie Taber.

There was the suggestion that clubs could charge stage fees by the week or the month, the same as leasing a cab or a chair in a salon. Or they could do away with the automatic 20 percent tip to managers that serves as a second house tax.

Some floated the idea of licensing dancers like masseuses, but that met resistance from those who recoiled at the idea of having their personal information in a public database. Others, seeing no realistic end to the small number of dancers engaged in sex work, wanted biohazard waste disposal. Many believed that VIP rooms are too dark and too remote.

Sweetpea harbors her own lush fantasy of someday opening a club, a feminist paradise she’d run with her wife. It would marry exotic dancing, high-end burlesque, a full stage show, and some adventures into the world of kink. Guests would watch the beautiful showgirls perform, and then the dancers would swim among them and drink champagne like they did back in the 1950s. The VIP room would look more like an elevated lounge.

In the meantime, these dreams are tempered by the seemingly intractable forces of corporate consolidation and customers’ internet porn expectations. She takes solace in knowing that at least someone, somewhere, is thinking about doing something.

“Things have kind of slid, and people haven’t been paying attention to where everything has ended up. It’s very promising to have the conversation that there are problems.”



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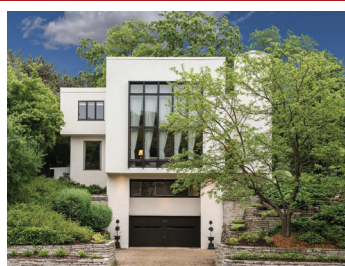
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# PRETTY IS AS PRETTY DOES

It's trendy to a fault, but the Lynhall has some undeniable charm

French toast is a worthy morning treat.



LUCY HAWTHORNE

BY HANNAH SAYLE

God save the ugly restaurants. Bless their cracked vinyl booths and curled linoleum floors. Anoint their dated decor and dark corners. They might not be long for this world.

The four horsemen—Facebook, Instagram, Twitter, Pinterest—have ushered in the dawn of the #branded restaurant. Its spaces are bright, its tiles honeycomb-shaped, its countertops marbled, and its wood accents rustic. This visually curated dining appears under any number of euphemistic monikers: eatery, kitchen, food hall.

That last one is a head-scratcher if you haven't been a loyal student of the food blogosphere. (Haven't you?) The food hall is the mall food court's millennial kid sister, and she's sweeping through cities and Instagram feeds with a trail of hashtags in her wake.

Typically, food halls offer a variety of vendors and stalls under one roof, a something-for-everyone bazaar where no one has to settle. (Midtown Global Market's warren of stalls and mini-restaurants is the prototype of the food hall in the Twin Cities.) But the Lynhall, which opened on Lyndale Avenue in June, strays from this definition. Instead of distinct purveyors vying for palates and wallets, the Lynhall offers one kitchen, in which breakfast, lunch, dinner, brunch, and pastries are prepared. A nearby bar serves your cappuccino in the morning and your cocktail in the evening.

This is a lot for one kitchen team to take on. Presumably, it's why food halls welcome a collection of independent operations, to say nothing of the culinary variety that entails.

If the variety of vendors is removed from the equation, what then is the appeal of

a place like the Lynhall? The communal tables? The counter service? The magic of living out a Pinterest fantasy?

Well, yes. The surrounds are undeniably pleasant, if a bit precious. Every day from morning to mid-afternoon, light floods the room and the 12-foot-long tables fill with people working on laptops and sipping coffee; the choice cafe tables by the front window hold friends meeting for breakfast, co-workers sharing a quick lunch. The service is swift and friendly. You can eat a meal alone and not feel awkward. Everyone seems content.

But there's more. In addition to serving you every meal of the day, every day of the week, the Lynhall offers a stately private event space, an incubator kitchen, and a kitchen studio with professional audio and visual equipment. Perhaps you're beginning to understand why the term "restaurant" wouldn't cut it here.

## THE LYNHALL

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There's also the food, of course. For the average eater who isn't looking to book a rehearsal dinner, or shoot an episode of his food vlog, or start a line of hand-pulped jams, the Lynhall is a nice stop for breakfast, lunch, and coffee.

A smoked brisket hash (\$13) was straightforward and lovely, equal parts meaty beef hunks (not particularly tender, but enough so) and sweet potato, little mushroom caps, and Brussels sprouts. A creamy horseradish sauce held the whole thing together, with an assist from the yolks of perfectly sunny-side-up eggs. On the sweeter side, the French toast (\$10) was excellent: two thick slices of golden brown brioche, topped



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with fresh berries, fresh whipped cream, and Anderson's maple syrup.

For something smaller and even quicker, the pastry case holds the standard muffins and quick breads, croissants and cookies. They're all made in-house—which is admirable on its own—and though we're far too spoiled by the near-ubiquitous treats Patisserie 46 and Black Walnut Bakery sprinkle throughout the metro's cafes on a daily basis, these are passable renditions of classics.

Lunch is where the seams of an overextended kitchen begin to show. An open-faced chicken salad sandwich (for \$11, I want the other slice of bread, thank you) piles a bland, paste-like spread on a nice but flimsy sourdough slice, with only a few curls of radish and cherry tomato halves for contrast. The charred short rib sandwich (\$15) with marinated peppers and pickled onions was dripping in grease, an oily film that stood between our taste buds and any discernible flavor.

A buttery velvet squash soup saved the day, with a piece of golden toast for dipping. It made a powerful duo with the root vegetable salad's spicy horseradish dressing, though on the salad, we desperately wanted more of the promised "clothbound cheddar."

And yet, a second visit was nearly perfect for a quick midday nosh. The French tartine (\$11) with brie fondue, a poached egg, and fat chunks of juicy heirloom tomatoes was spot-on. A savory tart with roasted tomatoes had all the oomph of a killer slice of pizza in the dainty package of a French dejeuner. A farro and beet salad with the tangy pop of golden berries reminded us that the whole meal was also pretty healthy and hearty, a nice touch in a world where burgers and burritos reign.

The lunch and dinner menu are one and the same. Unless you're getting sandwiches for supper, your dinner options are mostly meats sold by the pound or half-pound—

roisserie chicken, rosemary garlic pork shoulder, braised beef short rib—with side options. We caution against the Dinner Kit, a grab-and-go ready-made meal of rotisserie chicken, potatoes, greens, and two rolls. For \$32, you'd expect more than half a chicken and just enough sides for two people. Rotisserie chickens are already a grab-and-go option at the grocery store for \$5-\$10, and though the Lynhall's might be somewhat superior in quality, this bird isn't so juicy that it justifies doubling the price. Make your own quickie sides, or even buy some à la carte here, and spend the leftover cash on dessert.

For your sweet tooth, the glass case at the counter shows off pretty little cakes and jars of custard and tarts like the chocolate pumpkin tart with two petite quenelles of cream. A "tres leches" cake was nothing of the sort—none of the telltale cream-soaked crumb—but renamed would make a nice shareable mini-cake, with pretty nonpareils and dollops of lemon curd on top. You might also cap off your meal with a stiff drink. The Lynhall has a full liquor license and is putting it to good use with thoughtful cocktails, interesting lower-proof items like a cider-IPA radler, and some non-alcoholic mocktails, which is a trend more places should embrace.

That brings us back to trends, and the question of style over substance. The Lynhall is impeccably polished in presentation (and aptly described as "almost a parody of 2017 style" by one neighboring diner). That vintage pharmacy-meets-farmhouse abstraction plays to every follower-hungry Instagrammer who walks through its doors. Cynics will want to retch.

But styles change and trends become dated; the test of time is what goes on the plate. With some exceptions, the Lynhall is serving its customers more than just eye candy. If you want proof, ignore the hashtags and order the hash. **CP**

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# COMING TO THE DAKOTA



**BUMPER JACKSONS**  
OCTOBER 25



**RAMSEY LEWIS**  
OCTOBER 26 & 27



**DAVID SANBORN**  
OCTOBER 28 & 29



**MELISSA MANCHESTER**  
NOV 26-27 *dakota*



**JEFF DANIELS BAND**  
OCTOBER 30



**TAKE ME TO THE RIVER**  
WILLIAM BELL, CHARLIE MUSSELWHITE, & BOBBY RUSH  
OCTOBER 31 & NOVEMBER 1



**KENNY LATTIMORE**  
NOVEMBER 2



**DJANGO FESTIVAL ALL-STARS** FEATURING DORADO SCHMITT  
NOVEMBER 3



**THE HILLBENDERS**  
PLAY TOMMY: A BLUEGRASS OPRY  
NOVEMBER 4



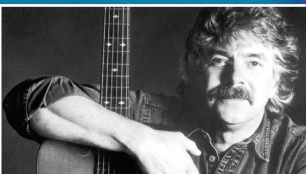
**LIZZ WRIGHT**  
W/SPECIAL GUEST LEYLA MCCALLA  
NOVEMBER 5



**CRYSTAL BOWERSOX**  
NOVEMBER 7



**ANN HAMPTON CALLAWAY:** THE ELLA CENTURY  
NOVEMBER 8



**TOM RUSH**  
NOVEMBER 9



**STEVE COLE**  
NOVEMBER 10



**HOLLY BOWLING**  
NOVEMBER 11



**STRING THEORY**  
20TH ANNIVERSARY SHOW  
NOVEMBER 12



**CATHERINE RUSSELL**  
NOVEMBER 12

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WITH SPECIAL GUEST  
**TODD PARK MOHR**  
OF BIG HEAD TODD & THE MONSTERS

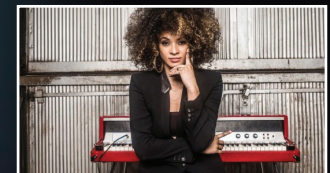
NOV 27  
7:30



**PETER HIMMELMAN**  
NOVEMBER 13



**JACK BROADBENT**  
NOVEMBER 14



**KANDACE SPRINGS**  
NOVEMBER 15

*dakota*  
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WWW.DAKOTACOOKS.COM



# A LIST

**FRIDAY** A haunting Minneapolis bar crawl **P. 25**

**SATURDAY** Transmission goes Psycho for Halloween **P. 26**

**TUESDAY** Halloween at First Ave **P. 27**

## WEDNESDAY 10.25

### COMEDY

#### TIM SLAGLE

ACME COMEDY CO.

It seems with the way the presidential election turned out, Tim Slagle's brand of political satire would be in high demand. "You would think," he laughs. "But no, it's more divisive than it's ever been." There are two forces at play, he explains. "There used to be left, right, and a small middle. Now there's visceral hatred between the two sides of the political discussion," he says. "Where before you might not amuse half the audience, now you're actually going to upset half the audience." Another interesting development is the emergence of, for lack of a better word, hack political comics. "They're suddenly political because they can re-work a joke into a Trump bit," Slagle says. "If you've got a 'stupid' joke, or a racist joke, or a Nazi joke, all you have to do is insert Donald Trump's name and suddenly you're a political comedian." Slagle recalls the same thing happening during the Clinton administration when the Lewinsky scandal broke. "Every dick joke was a political reference." Not that he didn't have a few. "But," he points out, "mine were very clever." Slagle also hosts the *Rule of Three* podcast with standup (and City Pages contributor) Bryan Miller. 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday — P.F. WILSON**

### THEATER

#### THE DREAM CHANNEL-EPISODE 3

OPEN EYE FIGURE THEATRE

After dancing as a core member of Minneapolis' Ballet of the Dolls for more than a decade and performing in Punchdrunk Theater's immersive *Sleep No More* in New York for several years, Zhauna Franks has returned to the Twin Cities to craft her own version of immersive theater. In the first two episodes of this ongoing series—which blends sublime, poignant, and noir stagecraft with dance and



Flip Phone stays weird and fabulous at its annual Halloween party.

DARIN KAMNETZ

music—Frank explored unconscious impulses in a performance that swirled around the audience with surrealistic intensity. An impressive cast of former Dolls (including Julia Tehven-Sutton, Stephanie Fellner, and Robert Skaft) and local superstars (Christine Maginnis, Kevin McCormick) perform in the work, which has four channels. Choose your path, and embrace your experience. 7:30 p.m. Wednesday through Sunday. \$23; \$10 Wednesday preview show. 506 E. 24th St., Minneapolis; 612-874-6338. **Through Sunday — CAMILLE LEFEVRE**

### COMEDY

#### MS. PAT

RICK BRONSON'S HOUSE OF COMEDY

The inspiration for Ms. Pat's comedy comes mostly from her family, and they continue to give her more material than she can handle. "I'm a grandmother," she says when reached by phone at her home

in Indianapolis. "My son has a set of twins I'm keeping." Babysitting doesn't cut into her standup career, though. "I help when I can help; nothing is going to impact me being on the road even if my feet fall off," she says with a laugh. "But I talk about being a grandma now. A little political stuff too, but I don't like to go hard in on politics because it separates the room. I just give my point of view on things. I don't ever tell somebody how to vote or what to think." She also talks about her approach to life and how it's been shaped by her life experiences. "I constantly tell people onstage, 'You'd never be able to tell I went through the stuff I went through.' Don't be too quick to judge, open your mind and step outside of your box. Talk to someone who doesn't look like you and hold a conversation. That's the only way we're going to solve these issues in the world." 18+; 21+ later shows. 7:30 p.m. Wednesday through Friday; 9:45 p.m. Friday; 7 p.m. Saturday and Sunday; 9:30

p.m. Saturday. \$13-\$22. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558. **Through Sunday — P.F. WILSON**

## THURSDAY 10.26

### BOOKS

#### SPOUT PRESS' OUT OF POCKET

EAST SIDE FREEDOM LIBRARY

Since 1989, Spout Press has been the indie literary publisher that could. It began as a quarterly journal, which ran for 23 years. Eventually, the volunteer-run press switched to printing a series of books and chapbooks, called Out of Pocket. Like its magazine, Out of Pocket has focused on experimental writing, showcasing new voices examining current issues. This Thursday, Spout will host

CONTINUED ON PAGE 25 ►



# FIRST AVENUE & 7th St entry

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## FEATURED SHOWS

**THU FEB 08**  
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**FRI FEB 16**  
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🏆 BEST CONCERT (LOCAL), BEST CLUB DJ, BEST CONCERT VENUE (READER'S CHOICE)  
BEST PEOPLE WATCHING, BEST PLACE TO MAKE OUT - CITY PAGES 2017

**OCT 26**  
89.3 THE CURRENT AND CITY PAGES PRESENT  
**HAMILTON LEITHAUSER**  
WITH COURTNEY MARIE ANDREWS

**OCT 28**  
FLIP PHONE + BLOWTORCH PRESENT  
**STRANGE THINGS**  
FT. AJA (RUPAUL'S DRAG RACE SEASON 9)  
WITH JULIA STARR, SASHA CASSADINE,  
VINCENT THE DESTROYER, AND MORE

**OCT 31**  
CITY PAGES AND RADIO K PRESENT  
**HALLOWEEN PARTY & COSTUME CONTEST**  
WITH TIIIIIIIIIR DJ ESPADA, MIKE 2600,  
DJ KEEZY, DJ SMITTY, ROY FREEDOM  
HOSTED BY IAN RANS

**NOV 02**  
89.3 THE CURRENT PRESENTS  
**ALVAYS**  
WITH JAY SOM

**NOV 06**  
PHI PHI O'HARA AND FLIP PHONE PRESENT  
**QUEENS UNITED / REINAS UNIDAS:**  
A DRAG SHOW FOR PUERTO RICO - PROCEEDS TO BENEFIT  
SOMOS UNA VOZ (JENNIFER LOPEZ'S +  
MARC ANTHONY'S PUERTO RICO RELIEF  
CHARITY)

**NOV 07**  
93X THE PIT PRESENTS  
**GWAR**  
THE BLOOD OF GODS TOUR  
WITH GHOUL, HE IS LEGEND,  
U.S. BASTARDS

**NOV 08**  
RADIO K PRESENTS  
**CRYSTAL CASTLES**  
WITH FARROWS, HECKADECIMAL

**NOV 09**  
89.3 THE CURRENT PRESENTS  
**KAMASI WASHINGTON**

**NOV 15**  
**FLYING LOTUS IN 3D**  
WITH SEVEN DAVIS JR, PBDY

**NOV 16**  
**BROTHER ALI**  
THE OWN LIGHT TOUR  
WITH SA-ROC, LAST WORD,  
SOL MESSIAH

**NOV 17**  
**CUT COPY**  
WITH PALMBOMEN II

**NOV 18**  
89.3 THE CURRENT PRESENTS  
**THE MOUNTAIN GOATS**  
WITH MOTHERS

**NOV 19**  
**NONAME**  
WITH ARIMA EDERRA

**NOV 20**  
**LIAM GALLAGHER**

**NOV 22**  
**THE IKE REILLY ASSASSINATION**  
WITH THE TWILIGHT HOURS,  
FLAMIN' OH'S

**NOV 24**  
**GRIEVES**  
WITH PROBCAUSE,  
SEAN ANONYMOUS, DJ FUNDO

**NOV 25**  
89.3 THE CURRENT PRESENTS  
**UNITED STATES OF AMERICANA ANNIVERSARY FT. THE CACTUS BLOSSOMS**  
WITH KACY & CLAYTON

**NOV 28**  
**GARY NUMAN**  
WITH ME NOT YOU, DJ JAKE RUDH  
(TRANSMISSION)

**NOV 30**  
89.3 THE CURRENT PRESENTS  
**WHITNEY**  
WITH NE-HI

**DEC 01**  
**MOGWAI**  
WITH XANDER HARRIS

**DEC 02**  
**MASON JENNINGS**  
WITH CHASTITY BROWN

**DEC 03**  
**THE RURAL ALBERTA ADVANTAGE**  
WITH YUKON BLONDE

**DEC 05**  
FIRST AVENUE AND ROSE PRESENT  
**THE BROKEN CROWNS TOUR FT. MATISYAHU**  
WITH COMMON KINGS, ORPHAN

**DEC 08**  
**38TH ANNUAL JOHN LENNON TRIBUTE FT. CURTISS A WITH A LITTLE HELP FROM HIS FRIENDS**

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## ALSO AT FIRST AVENUE

**DEC 15**  
**SEMISONIC**  
W/ JOHNNY & MOLLY  
(DECEMBER 16 SOLD OUT)

**JAN 12**  
**HAPPY BIRTHDAY JANIS: A TRIBUTE TO THE LIFE & MUSIC OF JANIS JOPLIN**

**JAN 21**  
**STICK FIGURE**  
ABOVE THE STORM TOUR  
W/ TWIDDLE, IYA TERRA

**FEB 11**  
**BLACK REBEL MOTORCYCLE CLUB**  
W/ NIGHT BEATS

**FEB 13**  
**NECK DEEP**  
W/ CREEPER, SPEAK LOW IF YOU SPEAK LOVE

**FEB 17**  
**VALERIE JUNE**  
W/ BIRDS OF CHICAGO

**FEB 22**  
**MACHINE HEAD**

**FEB 24**  
**ARCHITECTS**  
W/ STICK TO YOUR GUNS, COUNTERPARTS

**MAR 06**  
**WHY DON'T WE**  
THE INVITATION TOUR

**MAR 18**  
**OMD**

## UP NEXT 7TH ST ENTRY

**THE STONE FOXES**  
W/ WTF, JOHN DAVID & THE JERKS  
WEDNESDAY, OCTOBER 25

**BOOMTOWN RIOT**  
CD RELEASE SHOW  
W/ THE SHACKLETONS, AND MORE  
THURSDAY, OCTOBER 26

**MILES NIELSEN AND THE RUSTED HEARTS**  
W/ JAKE JONES, NICK COSTA  
FRIDAY, OCTOBER 27

**BLACKALICIOUS**  
W/ WHY KHALIQ, SPELLBOUND  
SATURDAY, OCTOBER 28

**LOSTBOYCROW**  
WITH PRELOW  
W/ DYSN  
SUNDAY, OCTOBER 29

**THE PACK A.D.**  
W/ SASS, KYLE WERSTEIN OF FURY THINGS (SOLO)  
MONDAY, OCTOBER 30

**DAUGHTERS OF DARKNESS: HALLOWEEN EDITION**  
W/ DEVATA DAUN, MISS Q, AND MORE  
TUESDAY, OCTOBER 31

**BUZZOV\*EN**  
W/ EARTHRISE  
WEDNESDAY, NOVEMBER 1

## UP NEXT TURF CLUB

🏆 BEST MUSIC RESIDENCY, BEST JUKEBOX - CITY PAGES 2017

**AN EVENING WITH HISS GOLDEN MESSENGER**  
THURSDAY, OCTOBER 26

**DISCO TOWN HALL**  
(PRESENTED BY WILL BUTLER OF ARCADE FIRE)  
SUNDAY, OCTOBER 29

**THE GRAMMY AWARD-WINNING REBIRTH BRASS BAND**  
W/ DJ BRIAN ENGEL OF HIPSHAKER  
TUESDAY, OCTOBER 31

**MODERN ENGLISH**  
WEDNESDAY, NOVEMBER 1

**SARAH LOU RICHARDS**  
RECORD RELEASE SHOW  
W/ BRIANNA LANE  
THURSDAY, NOVEMBER 2

**LOW CUT CONNIE**  
W/ JAKE LA BOTZ  
FRIDAY, NOVEMBER 3

**BEACH SLANG**  
W/ DAVE HAUSE AND THE MERMAID, HANNAH RACECAR  
SATURDAY, NOVEMBER 4

**A NIGHT FOR NAGEL BENEFIT CONCERT FOR JASON NAGEL**  
WITH SPECIAL GUESTS  
WEDNESDAY, NOVEMBER 8

**SUSTO**  
W/ DAWG YAWP  
THURSDAY, NOVEMBER 9

**NEIL YOUNG'S BIRTHDAY CELEBRATION**  
FT. BROKEN ARROW PERFORMING THE MUSIC OF NEIL YOUNG  
SUNDAY, NOVEMBER 12

## UP NEXT PALACE THEATRE

🏆 BEST CONCERT VENUE - CITY PAGES 2017

**OCT 27+28**  
**UMPHREY'S MCGEE**  
W/ SINKANE

**NOV 18**  
**ST. VINCENT**  
FEAR THE FUTURE TOUR

**NOV 22**  
**DOOMTREE**

**DEC 01**  
**GRIZZLY BEAR**  
W/ serpentwithfeet

**JAN 13**  
**BIG HEAD TODD AND THE MONSTERS**

**JAN 24**  
**BØRNS**

**JAN 30**  
**FIRST AID KIT**  
W/ VAN WILLIAM

**FEB 17**  
**HIPPO CAMPUS**  
W/ SURE SURE

**FEB 23**  
**JUDAH & THE LION**  
GOING TO MARS TOUR

**FEB 24**  
**WALK THE MOON**

## UP NEXT OTHER VENUES

**ARIEL PINK**  
FINE LINE  
THURSDAY, OCTOBER 26

**THE LEMON TWIGS**  
W/ NIGHT MOVES  
FINE LINE  
FRIDAY, OCTOBER 27 & SATURDAY, OCTOBER 28

**LUNA**  
W/ SOCCER MOMMY THE CEDAR  
WEDNESDAY, NOVEMBER 1

**THE BROTHERS COMATOSE, MIPSO, AND THE LIL SMOKIES**  
THE CEDAR  
THURSDAY, NOVEMBER 2

**STAGECOACH SPOTLIGHT TOUR FT. LUKAS NELSON & PROMISE OF THE REAL AND NIKKI LANE**  
FINE LINE  
FRIDAY, NOVEMBER 3

**TEGAN AND SARA'S THE CON X: TOUR**  
STATE THEATRE  
FRIDAY, NOVEMBER 3

**BULLY**  
W/ BIG UPS  
FINE LINE  
SATURDAY, NOVEMBER 4

**THE INFAMOUS STRINGDUSTERS AND THE TRAVELIN' MCCOURYS**  
W/ ERIK BERRY & RYAN YOUNG (OF TRAMPLED BY TURTLES)  
FINE LINE  
FRIDAY, NOVEMBER 10

**IBEYI**  
W/ THEMIND  
FINE LINE  
SATURDAY, NOVEMBER 11

**SLOW MAGIC**  
W/ POINT POINT, QRION  
TRIPLE ROCK  
SUNDAY, NOVEMBER 12

**ANGUS & JULIA STONE**  
SNOW US TOUR  
FINE LINE  
WEDNESDAY, NOVEMBER 22

**JAKE BUGG**  
FINE LINE  
TUESDAY, NOVEMBER 28



# Cabooze



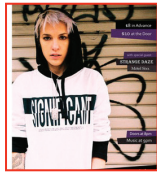
**HOW TO LIVE:  
THE MARATHON  
VOL.5 BY WILLY ARQ**  
FEAT. BREEZY, KIHNDYN PETERS,  
COVENANT, NATHAN EJUWA,  
DISCOVER, ZOE KORENGOLD,  
DJ THE KRITICK  
**NOVEMBER 2**



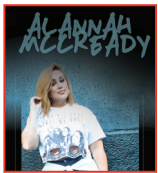
**MONTANA  
OF 300**  
**NOVEMBER 4**



GREENROOM PRESENTS  
**SYD**  
FEAT. KODIE SHANE,  
DJ OREO  
**NOVEMBER 7**



FORMERLY SICK OF SARAH MEMBER  
**ABISHA  
UHL**  
BETTER WHERE YOU ARE  
TOUR KICK OFF!  
**NOVEMBER 8**



**ALANNAH  
McCREADY**  
FEAT.  
SHALO LEE BAND AND  
8TH STREET BAND  
**NOVEMBER 9**



CABOOZE & LIVE FOR MUSIC PRESENT  
**TURKUAZI!**  
FEAT. THE SUFFERS  
**NOVEMBER 29**

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NOV 9-12, 2017

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# LUCY WALKER: LIFE LIKE REALITY FILM RETROSPECTIVE AND DIALOGUE

Dialogue: Lucy Walker  
with Scott Foundas  
Wed, Nov 8, 7:30 pm

*The Crash Reel*  
Fri, Oct 27, 7:30 pm

*Waste Land*  
Sat, Oct 28, 2 pm

*Countdown to Zero*  
Wed, Nov 1, 7:30 pm

*World Views: An  
Evening of Short Films*  
Thu, Nov 2, 7:30 pm

This Walker Dialogue and Retrospective program  
is made possible by generous support from Anita  
Kunin and the Kunin family.

Lucy Walker's *Countdown to Zero*, a Magnolia Pictures release,  
2010. Photo courtesy of Magnolia Pictures.

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Walker Art Center 612.375.7600 [walkerart.org](http://walkerart.org)

# WALKER



**FESTIVAL/THEATER**  
**TWIN CITIES**  
**HORROR FESTIVAL**  
 THE SOUTHERN THEATER



SADIE MAE, 1969, COURTESY OF EVENT ORGANIZERS

Twin Cities Horror Festival is returning this week for its sixth season of performances delving into the dark side. The dramatic *Skin* traces the insidious motivations of a surgeon offering black women the questionable opportunity to change the color of their skin. Race also ranks among the numerous self-identity anxieties that arise during a leadership camping expedition for young women in the dark comedy *Hand-Picked*. Fantasy creatures become horrifying realities in *The Fae*, Ingmar Bergman's unnerving 1966 film *Persona* is given a chilling multimedia twist via *Animus*, and cultural nightmares of past and present collide in two works, *Intuition* and *the Mantis* and *Sadie Mae, 1969*. Evocatively macabre dancing takes center stage for the mortality-defying choreography of *After the Party*, while returning favorite *Harold* takes the tale of a scarecrow to disturbing depths of vengeance. Gothic musical duo the Coldharts offers a second tribute to Edgar Allan Poe with *Eddie Poe*, and a series of celluloid scares is screened during the Short Film Festival. Lest the onslaught of frights become overwhelming, comical creepiness can be explored with *Rev. Matt's Monster Science* and *A Terrifyingly Intimate Evening with Fotis*. Showtimes vary; for tickets and a complete schedule visit [www.tchorrorfestival.com](http://www.tchorrorfestival.com). Daily. \$15 single tickets; \$56 four-show pass; \$160 all-access. 1420 S. Washington Ave., Minneapolis; 612-326-1811. **Through November 5**  
**—BRAD RICHASON**

CONTINUED FROM THURSDAY ►

readings of the first four books of the series: *Epilogue* by Juliet Patterson, *Encyclopedia* by Rachel Jendrzewski,

*Waiting for a Spaceship* by J. Otis Powell, and *The Axe Lectures* by Brianna Johnson. The works of Powell, who died earlier this year, will be read by Keno Evol and Louis Alemayehu. 7 p.m. Free. 1105 Greenbrier St., St. Paul; 651-230-3294. **—SHEILA REGAN**

FRIDAY 10.27

**DANCE**

**MINNESOTA DANCE THEATER**

THE COWLES CENTER FOR DANCE  
 & THE PERFORMING ARTS

Those dancers you've loved for their exquisite, expressive movement? They're now choreographers as well. While Penelope Freeh has been dance-making for a while now, Elayna Waxse and Darwin Black are comparatively new to the process. All three have premieres on Minnesota Dance Theatre's fall program. Black (you've seen him with MDT and TU Dance) has made a highly physical work that examines the spaces between serene solitude and nonstop mind chatter. Sage Award recipient and two-time McKnight Choreographer Fellow Freeh (James Sewell Ballet) has taken as her inspiration Michelangelo's unfinished "prisoner" sculptures for her new work. Waxse (MDT, TU Dance) explores myriad emotional states in her piece, including attachment and loss. 7:30 p.m. Friday and Saturday; 2 p.m. Sunday. \$24-\$36. 528 Hennepin Ave., Minneapolis; 612-206-3636.

**Through Sunday —CAMILLE LEFEVRE**

**BOOKS**

**PEN PALS: JENNIFER EGAN**

HOPKINS CENTER FOR THE ARTS

Novelist Jennifer Egan seems to get exponentially better with each new work. Her fine debut, *The Invisible Circus*, was an intimate reexamination of '60s radicalism through a feminist lens. Her subsequent books edged into territory often claimed by postmodernism, but without the stylistic indulgences and chilly detachment that usually entails. Thus 2010's *A Visit From the Goon Squad* shouldn't have been a shock, but it's impossible not to be surprised by a novel so formally daring and emotionally resonant. The Pulitzer Prize selection committee certainly approved. So it is with tremendous anticipation that Egan this October releases her follow-up novel, *Manhattan Beach*, which will be the topic of conversation when she makes back-to-back appearances as part of the

CONTINUED ON PAGE 26 ►

**BOLLYWOOD DANCE SCENE PRESENTS**

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**Bollywood Performing Arts Festival**  
**Nov 1st - 11th**

**NOV 01, 07:00 PM**  
**NOV 03, 07:00 PM**  
**NOV 04, 06:00 PM**  
**NOV 05, 02:00 PM**  
**NOV 08, 07:00 PM**  
**NOV 11, 07:00 PM**

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 STEPPINGSTONE THEATER, ST PAUL

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 LUMBER EXCHANGE, DOWNTOWN MPLS  
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**BOLLYPROV**  
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 HUGE THEATER, UPTOWN MPLS  
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 NOV 09, 08:30PM

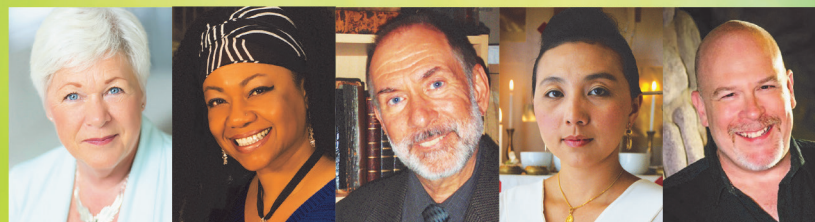
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## A-LIST



COURTESY OF EVENT ORGANIZERS

### CONTINUED FROM FRIDAY ►

Hennepin County Library's Pen Pals series. 7:30 p.m. Thursday (currently sold out); 11 a.m. Friday. \$40-\$50. 1111 Mainstreet, Hopkins; 612-543-8112. —BRYAN MILLER

### HALLOWEEN STRANGER THINGS VIEWING PARTY

WANDERLUST VINTAGE MARKET

Last fall, *Stranger Things* inspired many a Halloween costume. This year shouldn't be much different, as season two of the popular Netflix series debuts this weekend. On Friday, Northeast shop Wanderlust is hosting a party in honor of the show. There'll be vintage and retro finds for your shopping pleasure during regular store hours. At 7 p.m., folks will be invited to board the caravan, a wooden school bus-type vehicle with a posh interior, to enjoy a screening of the first new episode. Do it for Barb, RIP. 6 to 10 p.m. Free. 349 13th Ave. NE, Minneapolis; 612-466-0785. —JESSICA ARMBRUSTER

### HALLOWEEN HALLOWEEN BAR CRAWL

DOWNTOWN MINNEAPOLIS

Before kids roam the neighborhoods trick-or-treating this Halloween, adults will make their way through the bars of downtown Minneapolis. This Friday, ghosts, superheroes, and the minimally dressed will take to the streets, hitting up pubs, clubs, and restaurants for booze. They'll find what they are looking for at First Avenue, the Gay 90's, and Kieran's, among others, as this crawl scores

people specials ranging from \$3 Stoli shots to \$5 Summit beers to \$10 pizzas. Tickets get you free admission and deals at participating bars, and a costume contest will rain \$500 down on the winner. 21+. 8 p.m. to 2 p.m. \$15. Find tickets at [eventbrite.com](http://eventbrite.com); check in is at the Pourhouse (10 S. Fifth St., Minneapolis). —JESSICA ARMBRUSTER

### SATURDAY 10.28

#### BEER/HALLOWEEN

### LAKE MONSTER BASH: HALLOWEEN MUSIC FEST

LAKE MONSTER BREWING

While the freaks will be in fine form tonight, this party at Lake Monster is for those who prefer to celebrate All Hallows Eve in broad daylight. Starting at noon on the patio, the St. Paul brew pub will revel in music, food, and beer. In addition to the regular menu, there will be unusual options just for party-goers. That includes Muddle Imperial Milk Stout, the Buddy Check Session IPA with blood orange, the Murmur Milk Stout with coffee, the Golden Oat Belgian Ale WIT-style, the Empty Rowboat IPA, and the Noir Belgian Black Ale with raspberry and black currants. Onstage will be a mix of rock, funk, and Americana, including sets from Haley, Chastity Brown, Actual Wolf, Farewell Milwaukee, and Them Coulee Boys. Food trucks will keep crowds well fed, and the lucky may find themselves winning prizes like free beer during costume contests. Your ticket scores you a beer to get started, as well as a round trip on MetroTransit. 21+. Tickets and more info can be found at



getknifevents.com/monsterbash. 1 to 9 p.m. \$15. 550 Vandalia St., St. Paul; 612-964-6288. —JESSICA ARMBRUSTER

## HALLOWEEN

### TRANSMISSION PRESENTS: HALLOWEEN 1984

PSYCHO SUZI'S MOTOR LOUNGE

Transmission is once again taking over Psycho Suzi's for an epic night of Halloween fun, '80s-style. Don't expect a cheesy take on the decade, however; this was a time when brutal horror movies thrived and MTV videos sometimes felt like an acid trip. Some of those videos will screen as you dance to pop, New Wave, punk, rock, and R&B jams. Come in costume, as prizes—including a framed severed arm and a \$250 gift card—will be awarded to those with the best looks. 21+. 9 p.m. to 2 a.m. Free. 1900 Marshall St. NE, Minneapolis; 612-788-9069. —JESSICA ARMBRUSTER

## DRAG/HALLOWEEN

### STRANGE THINGS: A HALLOWEEN DANCE PARTY

FIRST AVENUE

DJ Shannon Blowtorch and Flip Phone have come together to host this awesome Halloween dance party and drag show. Strange Things will be headlined by AJA, familiar to many from season nine of *RuPaul's Drag Race*. The performance roster also includes Vincent the Destroyer, Sasha Cassadine, Julia Starr, and Martina Marraccino. You should come in costume, obviously. However, this is a forward-thinking kind of event, so get your non-sexist, non-homophobic, non-transphobic, non-culturally appropriative—yet fabulous—outfit in order to win the \$500 cash prize and erotic goodies from the Smitten Kitten. Looks from last year's raucous party included Bender from *Futurama*, the *Scooby-Doo* gang, Wonder Woman, and a sparkly unicorn. 18+. 9 p.m. to 2 a.m. \$13-\$15. 701 First Ave. N., Minneapolis; 612-338-8388. —SHEILA REGAN

## DANCE

### NEW YORK CITY BALLET

NORTHROP

Even in part, the New York City Ballet adds up to a whole lot of excellence as 16 dancers from that extraordinary company perform works ranging from classical to experimental. NYCB's vitality, physicality, and sophisticated musicality go way beyond stimulating into the realm of the sublime. Then there's the range of the repertory on this program. NYCB founder George Balanchine's spellbinding 1975 duet "Sonatine," set to music by Ravel, is followed by Christopher Wheeldon's



COURTESY OF EVENT ORGANIZERS

exquisite "After the Rain," created 30 years later. Wunderkind Justin Peck's "In Creases," his first ballet for the company, captures the individuality and youthfulness of NYCB dancers. Peck has been compared to Balanchine in terms of the complexity and elegance of his choreography, while French choreographer Angelin Preljocaj goes for all-out emotive power in his "La Stravagaza." Finally, Jerome Robbins' "In the Night" shapes Chopin's nocturnes into a drama for three contrasting sets of lovers. And anyone who has seen his dances for *West Side Story* or *Fiddler on the Roof* knows that this guy can tell a moving story. Live music makes this evening an embarrassment of riches. 7:30 p.m. \$32-\$74. 84 Church St. SE, Minneapolis; 612-624-2345. —LINDA SHAPIRO

## BEER/HALLOWEEN

### HALLOWEEN DOG PARTIES

VARIOUS LOCATIONS

While the Zombie Pub Crawl continues to attract hordes of undead, there is a newer, cuter trend emerging in the Twin Cities this Halloween: zombie pup crawls. These happenings are more chill, and allow you to celebrate the holiday sitting down with a beer and your dog. This weekend, you'll have three different options. Stanley's Northeast Bar Room (2500 University Ave. NE, Minneapolis; 612-788-2529) will be hosting a shindig on the "paw-tio" with a special dog-friendly menu and Finnegan's beer deals for humans from 3 to 7 p.m. Saturday. There will be a variety of opportunities for your pup to shine, with a costume contest, a short parade at 5:30 p.m., and a "play dead" contest. If you're a fan of pit bulls, you might consider stopping by Northgate Brewing (783 Harding St. NE, Minneapolis; 612-354-2858) for

the Canine Carnival on Saturday. Here Sidewalk Dog will be hosting a party featuring animal vendors, a costume contest, food trucks, and adoptable dogs from noon to 5 p.m. And visit Lakes and Legends Brewing Company (1368 LaSalle Ave., Minneapolis; 612-999-6020) on Sunday for Howl-o-ween. In addition to a costume contest, there will be dog photography, treats from Finley's Barkery, and prizes from 2 to 5 p.m. Pups will be welcome both inside and outside. All events are all ages and free, though there is a \$5 suggested donation for the Canine Carnival (proceeds will benefit pitbull-related charities and causes). —JESSICA ARMBRUSTER

TUESDAY 10.31

## HALLOWEEN

### FIRST AVENUE'S HALLOWEEN PARTY AND COSTUME CONTEST

FIRST AVENUE

First Avenue's Halloween party always takes place on the holiday itself, and it's always epic. This is a party for grownups who prefer showing off awesome costumes over getting sloppy drunk (though that happens here, too). This evening offers some of the best people-watching of the year, as folks rock getups with amazing horror makeup, up-to-the-minute pop-culture references, and technological feats of costumery. Bring your A-game here. Ian Rans will host a costume contest, where the audience will help vote for the top looks of the night. In between spooky fun, take to the dance floor with sets from DJs Tiiiiiip, Espada, Mike 2600, Keezy, Smitty, and Roy Freedom. 18+. 8 p.m. \$5-\$10/\$15 at the door. 701 First Ave. N., Minneapolis; 612-338-8388. —JESSICA ARMBRUSTER

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# LIFE IN THE MARGINS

*The Florida Project* is a rich tale of childhood poverty in America



Bria Vinaite and Brooklynn Prince

PHOTO BY MARC SCHMIDT, COURTESY OF A24

BY TONY LIBERA

Sean Baker finds his groove in the margins. In general, indie filmmakers set their sights on novel stories, but Baker's ability to relate those niche topics to a broader audience and make them accessible is what really sets him apart as a director.

2015's *Tangerine* told the tale of a trans sex worker on a mission to track down her cheating boyfriend/pimp. It was not the most universal story, yet Baker—and the film's phenomenal cast—made *Tangerine* one of the most compelling and humanistic movies of the year.

In *The Florida Project*, he takes his skill set to the Magic Castle, a dilapidated motel on the literal margin of an Orlando highway. Six-year-old Moonee (Brooklynn Prince) lives with her mom, Halley (Bria Vinaite), in one of the rooms. Halley hasn't been

getting many solid shifts stripping, so she hustles to make ends meet: selling wholesale perfume to guests of nice hotels, unloading stolen Disneyland Magic Bands, anything to make another week's rent.

While mom gets stoned and tries to get by, daughter runs the strip causing mischief with the other motel kids: spitting on cars, hustling in her own fashion to get ice cream, accidentally burning down an abandoned building. She's a sweetheart at her core, and mom means well, but a widespread lack of supervision and consequences enables the kids to get up to no good.

The plot is humble in scope, functioning more as summer snapshot than a grand, arcing narrative. But as Halley becomes more desperate, *The Florida Project* digs deeper into issues of poverty and its effects on both parents and children, illuminating the lives of those Baker calls "the hidden homeless."

As with *Tangerine*, the cast proves crucial here. Baker likes hiring inexperienced actors, and perhaps his most considerable strength as a director is his ability to identify great untapped talents (Vinaite was discovered via Instagram) and bring out their full potential. Willem Dafoe, who plays Magic Castle manager Bobby, is probably the only person you've ever heard of in this movie. And as good as Dafoe is, he's overshadowed by the newcomer leads.

There's obviously some risk in using non-professional actors, but in the case of *The Florida Project*, it works so well you sometimes forget that what you're watching is fiction. Vinaite is impressive and convincing in her first outing, whether she's partying with her friend from downstairs or treating her kid to what small pleasures she can. She's no one-trick pony.

## THE FLORIDA PROJECT

directed by Sean Baker  
opens Friday, Lagoon Cinema

But Brooklynn Prince is the real show-stealer. It would be a feat for any actor to run the gamut of emotions as deftly as she does, but the fact that she is six years old makes the performance all the more jaw-dropping. She can make you laugh with some rude remark one minute and have you crying along with her the next. She can ham it up as needed but also astounds with her subtlety. It's a first-class showing from a kid who seems destined to be a star.

*The Florida Project* is a success through and through. The performances are so genuine and pure, it's impossible not to get pulled into the picture—and into the margins, where maybe the hidden homeless won't stay hidden forever. **B+**



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P E N U M B R A



THEATER

# SAVE THE DATE

Bigotry spews over interracial love in *Wedding Band*



ALLEN WEEKS

BY JAY GABLER

Tacked up by one of the characters, a portrait of Abraham Lincoln gravely looks down on the proceedings of *Wedding Band*. By the end of this searing production, set during a time when the Civil War was still within living memory, the Great Emancipator seems in danger of becoming just another symbol of our very imperfect union, like the flags that eventually come out, waved just as ardently by white bigots as by the African-American characters who live in daily fear of deadly violence.

Like the Guthrie's current *Watch on the Rhine*, Penumbra Theatre's *Wedding Band* highlights that for all the unprecedented affronts of the Trump era, the underlying issues are nothing new. It's notable that both plays were written by women: Lillian Hellman in the former case, and in the latter Alice Childress, whose stature as a 20th-century master continues to grow.

Written during the 1960s, *Wedding Band* is set in 1918. The Great War is raging, and American forces are marching off—in segregated ranks—to join in that bloody and futile conflict. Amid the patriotic spectacle, Julia (Dame-Jasmine Hughes) reaches the 10-year mark in her warm and wrenching love affair with Herman (Peter Christian Hansen).

It's wrenching because Herman is white and Julia is black, in a Southern state where intermarriage is illegal. Their violation of that fundamental taboo makes it hard for Julia to settle down in any one residence, but she's ready to make a fresh start in a

## WEDDING BAND

Penumbra Theatre  
270 N. Kent St., St. Paul  
651-224-3180; through November 12

crowded yet friendly African-American neighborhood full of richly drawn characters who will soon have a crisis on their hands.

Penumbra founder Lou Bellamy knows just how to turn the compact stage into a window on the human pageant, and he does so here from the moment two children come skipping out onto Vicki Smith's set, under a wistful cloud in a moody sky. (Credit goes to Mike Wangen for the lighting design.)

Few playwrights have ever had Childress' skill at observing the complexities of social status without trivializing or sensationalizing. The play doesn't forgive Herman's hatefully racist mother (a steely Laura Esping) any more than Julia does, and yet Childress shows us that the mother herself has suffered from misogyny, classism, and wartime suspicion of German-Americans.

Hughes delivers a gripping performance as a poised woman who reaches her breaking point. Her fiery confrontation with Esping is heart-stopping, and she also has a quietly tender chemistry with Hansen. She has to confront him as well, in a scene redolent with painful insight. Interracial couple Mildred and Richard Loving prevailed at the Supreme Court shortly after *Wedding Band* premiered, but Childress knew that in a society built on white supremacy, loving isn't the end of injustice—it's one step on a long ladder. **C**

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SAT  
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THE 2017 HALLOWEEN GUIDE  
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# NAHKO & WOOKIEE FOOT

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# HALLOWEEN BASH

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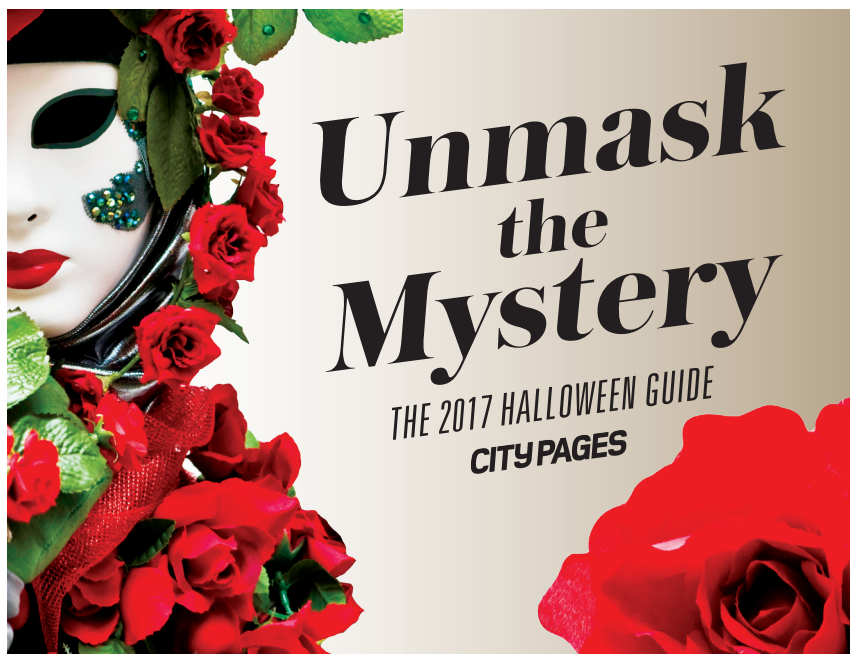
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# STREET *Style*

**PROPS** Giving a nod to good style at Party with Proper on October 15. **BY AMY GEE**



## BROOKE INNES

19, STUDENT

### What are you wearing?

Jumper, earrings, and shoes from Proper, Madewell sweater.

### Describe your style:

Easy and comfortable yet trendy.

### Fall trend you're excited for?

Cashmere hats with poms, fuzzy mittens, and scarves.

### What's one thing in your closet you can't live without?

The jumper I'm wearing.



## ELEANOR ROSE

19, STUDENT

### What are you wearing?

Thrifted sweater from Savers, corduroy pants from Urban Outfitters, Warby Parker glasses, bag from Amazon.

### Describe your style:

Shabby chic and liberal arts student.

### Fall trend you're excited for?

Big sweaters with striped turtlenecks and boots.

### What's one thing in your closet you can't live without?

My Blundstone boots.



## MARTHA BAKER

22, SALES ASSOCIATE AT PROPER

### What are you wearing?

Dress and earrings from Proper, Madewell boots, fishnet socks from DSW.

### Describe your style:

Casual chic.

### Fall trend you're excited for?

Thigh-high boots and fishnets with jeans.

### What's one thing in your closet you can't live without?

Ripped jeans.



## MÓNICA NADAL

26, COMMUNICATIONS & ENGAGEMENT COORDINATOR AT POLLEN MIDWEST

### What are you wearing?

Old Navy jacket and leggings, Zara top, shoes from Proper, bag from Target, hat from World Market.

### Describe your style:

Always on a budget. I pick colors based on my daily mood.

### Fall trend you're excited for?

Comfy sweaters.

### What's one thing in your closet you can't live without?

My jean jacket.



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- 10.26 TERRORFEST PRE-PARTY W/ RAY VOLPE & TISOKI
- 10.27 TERRORFEST NIGHT 1 W/ SLANDER, LAXX & MORE!
- 10.28 TERRORFEST NIGHT 2 W/ 12TH PLANET, QUIX & MORE!
- 10.31 REZZ W/ EPROM & BLACKGUMMY
- 11.02 YUNG JOC
- 11.03 THE DEVIL WEARS PRADA W/ VEIL OF MAYA & THOUSAND BELOW
- 11.03 FIGURE & MIDNIGHT T
- 11.04 WHETHAN W/ SAINT WKND & ASHE
- 11.08 THE MOTET & DOPAPOP
- 11.09 PHUTUREPRIMITIVE
- 11.09 THE NATIONAL PARKS
- 11.10 FOREIGN BEGGARS
- 11.10 NORA EN PURE W/ SIDVICIOUS & INDRID
- 11.11 INFECTED MUSHROOM - LIVE BAND
- 11.14 TRIVIUM & ARCH ENEMY
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- 12.14 DIRTWIRE
- 12.15 TRUTH X OOLACILE
- 12.16 JAYCEE OH
- 12.19 THE IRREPLACEABLES TOUR (GIRLS FROM DANCE MOMS)
- 12.21 PSYMBIONIC & THE WIDDLER
- 12.22 DACK JANIELS 40 OZ CULT
- 12.23 ADVENTURE CLUB W/ BONNIE X CLYDE
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# JUKEBOX HERO

Tooling through the Triple Rock record machine with singer-songwriter Dylan Hicks

BY ANDY STURDEVANT

“Constraints are important,” says Dylan Hicks, mashing down the imaginary buttons on the touchscreen of a digital jukebox at the Triple Rock Social Club.

This late-model jukebox, unfortunately, offers a lesson in what happens when constraints are tossed out the window. The TouchTunes “interactive entertainment platform”—65,000 of which are located across the U.S.—can summon most any song you can think of. This can lead to what MBA programs call “analysis paralysis,” or at least a strong bout of self-consciousness.

Hicks is lanky and laconic in a natty collegiate sweater, with longish salt-and-pepper hair hanging over his glasses, but this unstructured universe of infinite choices leaves him a touch flustered. “When there’s a hundred selections or so, you have something to work with. You’re asking, how do I want to present myself? You want to make the best decision...”

“Right,” I offer. “Within a framework.” “Yeah,” he says. “With this, you can just play anything.”

There’s a knack to selecting tunes on a traditional jukebox, and “A-24,” the lead track on Hicks’ new album, *Ad Out*, is a valentine to mastering that art. “It’s the best damn jukebox in the county,” Hicks sings in a High Plains drawl. “Got about 1,000 songs so you don’t get bored.”

Since Hicks is not only a terrific lyricist but also a great writer about music (he was *City Pages*’ arts editor a little more than a decade ago), I figured it’d be fun to drag him out to a real-life jukebox and get him to punch in a few songs and talk about them.

## TRACK 1: “Clean Up Woman,” Betty Wright (2 credits)

To narrow our choices, Hicks selects the “Queens of R&B” category, where one of his favorites, Betty Wright’s 1971 hit “Clean Up Woman,” is, through some divine algorithmic intervention, the first song listed. Hicks mashes down a PLAY button that’s as unresponsive as the keys on the crappy ATMs often found at bars, and soon Wright is warning everyone at the T-Rock about the clean-up woman who stole her man’s love.



Dylan Hicks

WILSON WEBB

“I love a song with a conceit,” Hicks says. “Not every time, but if you can come up with a premise, you can try to enrich that.” And the characters on *Ad Out*—guys in bars, lovelorn dudes working menial jobs, boyfriends or husbands who may or may not know how good they have it—are often narrating their way through such conceits. When a sad sack charged with a moving violation testifies in court on “Asking for a Friend,” he rhymes “father’s charcoal suit” with “what the English call the boot,” in a manner that’s true to his ironic, deflated sense of his own refinement.

“They’re beleaguered,” Hicks says of his narrators. “But not defeated.” The cover of *Ad Out*, appropriately, features a painting of John McEnroe, facedown in the clay at Wimbledon, toward the end of the worst day of his career.

## TRACK 2: “Cruisin’,” Smokey Robinson (2 credits)

Hicks enters “CRUIS” into the search bar and Smokey Robinson’s 1979 hit is summoned before he can hit the “IN.” “It’s such a seductive song,” Hicks says. “It builds nicely, and it’s dramatic, but there’s no his-

trionics. And those high notes.” Smokey gets his face on the TouchTunes screen, but Hicks points out that Marv Taplin, the guitarist on the record, may deserve equal billing. “This is my favorite,” he says, as Taplin’s guitar glides beneath Smokey’s croon. “That guitar tone.”

We get back to the idea of constraints. “That’s why I like rhymes,” he says. “I like the sound of them, but when you use them well, they create meaning—the rhyme scheme influences the verse. When you throw out rhymes”—here he shrugs—“you might as well be dealing with prose.”

And Hicks knows prose. After a ’90s stint as a witty singer-songwriter, he went on a hiatus from music and embarked on a writing career, first as a critic and journalist, then as the author of two well-received novels.

“I had a long break from performing,” he says. “But after a few years, I have a better sense for my voice. I have better pitch, and I know precisely my range. I didn’t know then, but I know now: two octaves, a modest baritone range.”

On *Ad Out*, Hicks turns what he calls his “limited vocal range” into a superpower. His voice has a conversational quality that

## DYLAN HICKS & THE LOOMING CRISIS

Friday, October 27  
Hook and Ladder Theater & Lounge

allows him to comfortably inhabit each of his characters. In the way his TouchTunes selections cut through the din of the Triple Rock, Hicks floats over Adam Levy’s ’70s R&B-flavored licks, Joe Savage’s pedal steel, Doug Little’s horn arrangements, and his own keyboard, all of which are tidied up and made AM-ready by producer John Munson.

Hicks describes the sound as “roadhouse cabaret,” but his mix of R&B, country rock, and piano balladry would sound equally at home anywhere the sonic boundaries of the American songbook might unexpectedly bleed together: a backyard barbecue in Tin Pan Alley, or a secret honky-tonk in the basement of Radio City Music Hall.

## TRACK 3: “Slow Hand,” Conway Twitty (2 credits)

We’ve gone as far as our three dollars will take us, and Conway Twitty’s up last. His gender-inverted 1980 cover of



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### FRIDAY, OCTOBER 27

### KEN VALDEZ

### SATURDAY, OCTOBER 28

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**FRIDAY, OCTOBER 27**

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7pm • Hall Stage • \$25ADV/\$28DOS • 18+

**SATURDAY, OCTOBER 28**

**Le Cirque Rouge Burlesque**

**Halloween Spectacular**

7pm • Hall Stage • \$15ADV/\$17DOS

\$60 Table for 2/\$120 Table for 4 • 21+

**SUNDAY, OCTOBER 29**

**Trivia Mafia's Brunch Trivia**

12pm • Bar Stage

**Iron Bartender Week 4**

5:30pm • Hall Stage • 21+

\$15ADV/\$20DOS/\$50All 4 Weeks

**MONDAY, OCTOBER 30**

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**thu : october 26**

9:30pm : **crankshaft**

**fri : october 27**

7pm : **laura and sean's movie and  
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10pm : **double grave (tour kickoff),  
another heaven, tungsten**

**sat : october 28**

7pm : trivia mafia presents:  
**331 drinkin' spelling bee**

10pm : **hey, that's my jam  
halloween dance party!!!**

**hey there handsome vs. slow moe**

**sun : october 29**

8pm : **trivia mafia**

**mon : october 30**

8pm : **the roe family singers**

10pm : **doug otto and friends**

**tue : october 31**

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## MUSIC

the Pointer Sisters song operates at the border of cosmopolitan country-pop and adult contemporary R&B.

Hicks points to Twitty as an example of a singer whose vocal range changed over the course of his career, to positive effect. He started out as a country yelper whose voice jumped effortlessly into the higher registers, but by the time of "Slow Hand," he'd settled into a mellifluous, vaguely seedy baritone croon that suited the spirit Nashville's mellifluous, vaguely seedy era of sexual liberation.

"I can't touch these guys as singers," he says. "But I hope the songs reflect the influence of these types of country and R&B songs in a way that seems manageable, and in a way that lets me sing like myself." He grins a crooked grin, and clarifies: "Not loud."

Perhaps the most countrified song on the record ("I threw in a little Southern accent on that one"), "A-24" is assertive, but all in fun, the aural equivalent of Hicks' full-bodied dance in Wilson Webb and Carolyn Swiszczy's video. (Hicks bops through a cardboard wonderland in white pants and a blue T-shirt, reminding me of what Jack Handey called his "funny cowboy dance" in the "Deep Thoughts" segments on *SNL*.) It's a song about stepping out into the commons and staking a claim.

"You do all this stuff," Hicks says, talking about performing music and also the act of publicly displaying your taste on a jukebox. "Even if you feel ashamed, there's some vanity that wants to be affirmed. It's still kind of embarrassing."

Hicks continues glancing through the options. "Oh! I love this one." He mashes down some imaginary key a few times, and the Weeknd's "I Can't Feel My Face" kicks in.

On the right night, in the right bar, this song too could be A-24. **CP**

## CRITICS' PICKS

## KEYSHIA COLE

ORPHEUM THEATRE, FRIDAY 10.27

R&B changes every year, but for more than a decade Keyshia Cole has remained a mainstay of the genre. The Oakland native, now 36, broke through in 2005 with "Love" and its unforgettable, crying chorus; by the time of her Missy Elliott- and Lil' Kim-assisted smash "Let It Go" in 2007, KC had already proved herself worthy of singing alongside those more established collaborators. No matter how many co-writers or producers Cole surrounds herself with, her songs feel powerfully autobiographical, conveying love's ecstasies and pains, as well as everything in between. Though Cole has also been a staple of reality TV over the years (she

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**Thursday, October 26**  
The Cedar Presents  
**MAKING MOVIES**  
with **Minneapolis Dub Ensemble**  
Doors: 7pm / Show: 7:30pm / All Ages / \$12 ADV | \$14 DOS

**Friday, October 27** SOLD OUT!  
89.3 The Current and The Cedar Present  
**CHARLIE PARR**  
*Record Release Night One (Acoustic)*  
Doors: 7pm / Show: 8pm / All Ages / SOLD OUT!

**Saturday, October 28**  
89.3 The Current and The Cedar Present  
**CHARLIE PARR**  
*Record Release Night Two (Electric)*  
Doors: 7pm / Show: 8pm / All Ages / \$18 GA | \$15 Student ID

**Sunday, October 29**  
The Cedar and Mshale Present  
**HABIB KOITE & BAMADA**  
Doors: 7pm / Show: 7:30pm / All Ages / \$30 ADV | \$35 DOS

**Monday, October 30**  
The Cedar Presents  
**TROKER**  
with **McNasty Brass Band**  
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## MUSIC CRITICS' PICKS

currently stars in *Love & Hip-Hop: Hollywood*, her new contract with Epic Records has her poised for a musical resurgence. Her first album since 2014, the new *11:11 Reset*, features her most successful single in years, "You," with East Coast hip-hop flavors courtesy of French Montana and Remy Ma. Tank opens. 8 p.m. \$39-\$79. 910 Hennepin Ave., Minneapolis; 612-455-9500. —MICHAEL MADDEN

## GOGOL BORDELLO

FIRST AVENUE, MONDAY 10.30

"Gypsy punk" is the tag the irrepressible Eugene Hütz long ago applied to the multicultural circus and sonic blitzkrieg of his band, Gogol Bordello. But that term is inadequate, because the nonet tosses so many unlikely ingredients into its mix—metal, mariachi, reggae hoedown on the steppes?—it'd take the United Nations to sort it out. The results can be edifying, electrifying, or enervating, and also broadly comedic when the band shifts into Marx Brothers-like anarchy, complete with Hütz's blustery, heavily accented, existential pronouncements—or "bonanzatronic freakohol," as Hütz spews in "Did It All," the frenetic opener on GB's latest, *Seekers and Finders*. He's in a philosophic mood, musing on quests for meaning, living in the moment, and even taking on Darwin and Descartes in "Saboteur Blues," the most blistering, fully realized cut. Lucky Chops, a raucous, pop/punk/jazz-infused NYC brass quintet, open. 18+. 7 p.m. \$35. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

## KING KRULE

FINE LINE MUSIC CAFE, TUESDAY 10.31

Archy Marshall, the 23-year-old London native best known as King Krule, first drew blogosphere love in 2010 with his *U.F.O.W.A.V.E.* EP. In the seven years since, he's been popular (famous fans include Beyoncé and Earl Sweatshirt) and enigmatic in equal measure, scattering music across the internet under a slew of monikers. His music's one constant is his strange croon, somewhat suggesting a drunken Joe Strummer. Aside from that, Marshall has been restlessly experimental, toying with indie rock, hip-hop, Burial-style dubstep, and more. As King Krule, he returned earlier this month with his first album since 2015's especially rap-influenced *A New Place 2 Drown*. The new record, *The Ooz*, is a gloomy, hour-long meditation on Marshall's experiences with depression and a recent breakup. And hey, as a Halloween-night concert option, it helps that there's often a spookiness to *The Ooz* and the rest of Marshall's catalog, inspired by his undying love of horror flicks. The Stand4rd member Pysmun opens. 18+. 8 p.m. \$20-\$35. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN



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# Necking

I'm too scared to choke my girlfriend during sex

**I**n a frank exchange early in our courtship, I told my girlfriend that I have no kinks. As a faithful reader of *Savage Love*, I'm obviously not opposed to kinks—but I've never had any inclinations in that direction and am probably a typical hetero vanilla. As a result, I'm damn near clueless in that area. Last night, my girlfriend placed my hands around her neck and asked me to choke her. My instant reaction was to say no, not out of any objection in principle but because I thought it might be dangerous in my inexperienced hands. Later I did comply, but I was definitely holding back. I dearly love my main squeeze—clever pun there, huh?—and I want to be GGG, but... well, you see my misgivings. I know about safe words, but can we count on them when the recipient's larynx is being compromised and she may be close to passing out? For the record, I had no difficulty in acceding to her request to be bitten, as I know where and how hard I can do that without causing damage, but choking is an area of darkness for me.

CHOKE HOLDS OBLIGATE KINK EDUCATION

**I have friends** who are professional Dominants—women who will stick needles through the head of their client's cock and post the bloody pics to Twitter—who refuse to do breath play and/or choking scenes.

"It's impossible to control for all the variables," said Mistress Matisse, a professional dominatrix with more than 20 years of experience. "People think choking isn't kinky, but it is. People think it's a low-risk activity, but it's not. Choking isn't just about the lungs. It can affect the brain and the heart—it can affect the whole body—and if the bottom has underlying health issues, things can go disastrously wrong."

Wrapping something around someone's neck—your hands, a belt, a rope—is the most dangerous form of breath control/play, Matisse emphasized, and simply cannot be done safely. Fragile bones (like the hyoid bone), nerves, arteries, veins—the neck is a crowded place, it's vulnerable, and putting sustained pressure on someone's neck is extremely risky.

Matisse also noted: "The person doing the choking needs to be aware that they're on the hook legally—for at least manslaughter charges—if the person who asked to



**Dan Savage**

be choked should die. People have gone to jail for this kind of 'play.'"

Jay Wiseman, author of *SM 101*, not only takes a similarly dim view of choking. **CHOKE**, he's served as an expert witness at the trials of people who choked someone to death during sex.

"It's always inherently life-threatening, and it's always inherently unpredictable," said Wiseman. "There simply are no landmarks—meaning, you can't say to a reasonable degree of medical certainty that if you 'only' choke someone for 30 seconds, they'll be okay. People have died after being choked for less than 30 seconds."

I'm tempted to leave it there, **CHOKE**, because I worry that anything else I might say—anything remotely equivocal—could result in one idiot choking another to death. But the fact of the matter is that choking, despite the risks, is a relatively common kink, so I'm going to give you a little advice about meeting your girlfriend's particular needs safely.

"What most people who are into choking want is to feel controlled," said Matisse. "So put your hand over her mouth. Grab her hair, wrap an arm around her shoulder—not her neck—and put your other hand over her mouth. That should satisfy the urge."

Another option, **CHOKE**, is a gas mask. If it's not too disturbing a look—if it's not a boner-killer—you can put a gas mask on someone, cover the breathing hole with the flat of your hand, and cut off your partner's air. All they have to do when they need a breath is shake their head, which will break the seal created by your palm and allow them to breathe.

And finally, you could—if you really like this woman—take a stage combat class or book a session with a fight choreographer. There are safe choke holds used on stage, where the person being choked is in control and no actual pressure is placed on the neck.

[mail@savagelove.net](mailto:mail@savagelove.net)

Follow Dan on Twitter: @fakedansavage  
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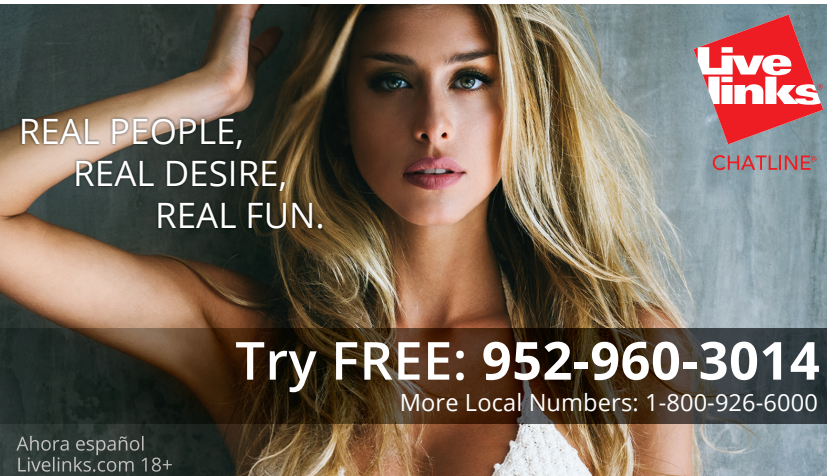


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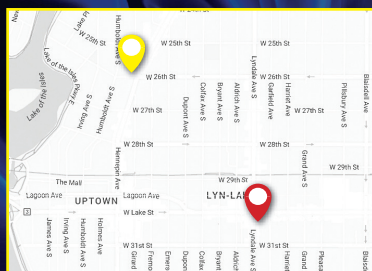
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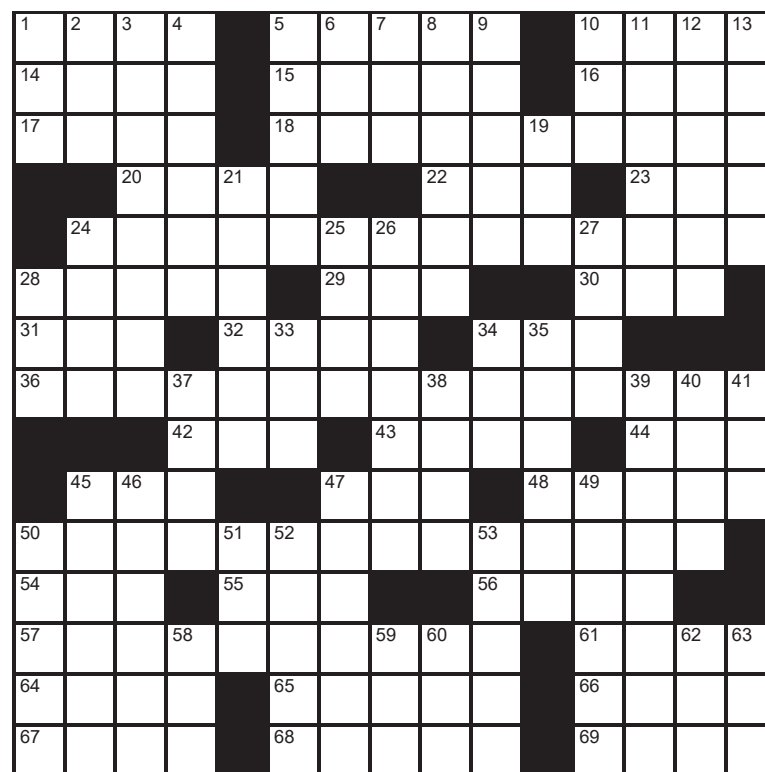
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### Across

- 1 Preschool pieces
- 5 23-Across rival
- 10 Comfy slip-ons
- 14 Instrument that plays in the treble range
- 15 Funny feeling
- 16 Like some textbook publishing
- 17 Pope with a holy-sounding name
- 18 Tube steak that spent time under a Swingline?
- 20 Swimmer Torres
- 22 Resistance measurement
- 23 5-Across rival
- 24 Things guaranteed to get a laugh during a slalom?
- 28 Motel with stuffed animals
- 29 Barely make (out)
- 30 Whiskey base
- 31 Morale-boosting org.
- 32 Très avant-garde
- 34 Little cancer stick
- 36 Fresnel hidden behind a curtain?
- 42 Gastropub glassful
- 43 Seep through
- 44 "The Book Of Mormon" faith, briefly
- 45 Smiley, e.g.
- 47 Little man
- 48 5-Down's home
- 50 "Whaddya know! It's empty!"?
- 54 Flub up
- 55 Brian with the 2017 album "Reflection"
- 56 Tank shockers
- 57 Single image of

- a 2016 Disney flick?
- 61 Jaguars owner Shad
- 64 Purplish shade
- 65 Payload carriers, for short
- 66 Saragossa's river
- 67 Slow Churned ice cream
- 68 Haunted house noises, for this puzzle at least
- 69 "The Jokers Wild" host Snoop

### Down

- 1 Do one better than
- 2 Japanese belt
- 3 "I thought it was just me!"
- 4 Bagel choice
- 5 Ba'ath Party biggie
- 6 Like me in, oh, I'm gonna say, 22 years: Abbr.
- 7 Genetic substance, for short
- 8 "\_\_\_ too soon"
- 9 India's second-largest city
- 10 Little dose
- 11 One in an exclusive network
- 12 Boarding school of Wallingford, Connecticut
- 13 Semiotics subjects
- 19 Diplomat's res.
- 21 Engage in scalping
- 24 Tip jar contents
- 25 Safe worker?
- 26 Kareem Abdul-Jabbar's trademark shot
- 27 H.S. clubs
- 28 Long way around town
- 33 Push the little daisies
- 34 "No reason," briefly

- 35 Actually
- 37 Means partner
- 38 Attitude
- 39 Radio host Limbaugh's self-given nickname
- 40 Change, as the story
- 41 Govt. agency with four cryptologic centers
- 45 Turin cloth
- 46 Cyber crime
- 47 Burn badly
- 49 Double-\_\_\_ (like some eggs)
- 50 City east of Phoenix
- 51 Overwhelming number
- 52 Not able to serve
- 53 Chocolate cup maker
- 58 "Punch-Out!!" platform
- 59 Sexy \_\_\_ Lincoln (Halloween costume for the history buffs)
- 60 "Su-u-u-per tasty"
- 62 Messi's nat.
- 63 Drink sold earlier and earlier thanks to the Christmas creep

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